



Gallery Mint Museum  
P.O. Box 706  
Eureka Springs, AR 72632  
(501) 253-5055

Eric Newman  
6450 Cecil Avenue  
St. Louis, MO 63105

4/30/98

Dear Mr. Newman,

I enjoyed talking with you the other day, and appreciate your time and advice in regards to setting up the foundation. Enclosed is a general overview of our goals as a foundation. Also enclosed is a conceptual drawing of the finished facility. We hope to break ground on the east wing of the museum soon.

The concept is really very similar to Colonial Williamsburg in the fact that it is somewhat of a "living history" museum. The biggest difference is that Williamsburg illustrates life as it happened and where it happened, and is focused mainly on accurate restoration of Williamsburg. This is great for their goals which they have achieved in great detail, but somewhat limiting in the fact that they can not show things that didn't happen there. For example, they could never have a mint there, because Williamsburg never had a mint. Also, they are stuck to a specific time period. Again, perfect for illustrating life in Colonial America, which is their goal.

Our goals are to show the evolution of some of the more technical arts and trades through various departments led by salaried master craftsmen. These masters will teach apprentices, workshops, and demonstrate to the general public as well. Costumed performances will take place for special video productions and special events, but otherwise, these are real, modern artisans doing real work, carrying on time honored traditional trades that are seldom seen today.

To give these exhibits a depth of realism, much of our work will include reproducing important works. The desirability of these items have already proven to be able to support the operations expenses of the museum. Eric, I realize your concerns over this issue, and hope you can bear with me on this.

I do want to make the point that both Joe Rust, (my partner) and I where against getting into reproductions from the start. We fell into this quite by accident when we released a Bicentennial medal commemorating the first silver dollar. This was double dated, and had a different inscription around the edge, and really was not an attempt to do an exact reproduction. The response was so great, we really had to reconsider our position on it.

Many well respected numismatists convinced us there was a real need for an inexpensive alternative to the very rare coins. They talked about the educational value these have as they now can carry them in their pocket, and show them to friends, neighbors, and grandchildren. It really seem to tie together the whole concept of what we are trying to accomplish. Since we are trying to recreate the processes, it stands to reason we would reproduce the coins in the process.

I personally didn't like the idea of becoming known as the guy that does the fakes, as I consider myself to be a competent designer in my own right, and had artistic conflicts with the whole idea. In retrospect, I am glad we went that direction. The discipline of recreating these classic designs has made me a better, more versatile engraver and designer. It's similar to when apprentice painters would copy the work of their master to learn color, composition, contrast, etcetera. In the process of doing this, I feel as though I am retracing history, and relearning some of the forgotten tricks of the trade. I might add the medallic school of Rome still teaches this way. Students are required to copy medallic portraits of earlier works.

Besides that, engravers traditionally are not necessarily designers. The BEP engravers do not design much if any of the work they do, for instance. The Draped Bust series that we are replicating now where copied originally by Robert Scot from a portrait by Gilbert Stuart. These coins are a part of my heritage. I wish I could afford to own a 1796 quarter dollar, or a 1793 Chain Cent, along with about 10,000 other people. The only one I could afford would be so worn that it would be useless to me. Most Americans will go through life without even seeing a photograph of one. These coins are a part of our heritage, but most of them are locked up in vaults or museums around the world. These replicas are inexpensive enough to be able to hand out to students and let them hold them in their hands and imagine what it was like to use these large cents for substantial purchases. Young collectors and seasoned numismatists are building sets of these. Representative examples of our earliest coins in BU and Proof. We now have well over 6000 collectors on our mailing list which has grown from only fifty since we started doing the reproductions. I can't argue with these people who are making our museum goals possible.

Taking this concept into the paper department, we could actually make our own paper on water powered hammer mills, print it on Guttenberg style press with type foundry, and bind it into a book. We could actually reproduce the Guttenberg bible in this way, and document the entire creative process from engraving of the master letter punches through the binding of the finished work. The paper could have "COPY" watermarked into it for easy attribution. An edition of 300 copies could be made available, with the

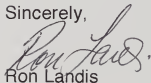
proceeds going to the foundation to support other such projects.

Again, their just aren't enough Guttenberg bibles to go around. It is arguably the single most important document ever printed for a number of reasons, but I have never seen one. I am told there is enough research material available on the paper, the typesetting of each page, ect, that this is an achievable, albeit monumental goal.

This stuff is too important to be steam-rolled by the digital age and forever forgotten. The time to preserve these things is while they still exist. Since I am one of the last hand engravers still practicing these traditional methods, I feel it is not only my responsibility, but my God given duty to make this a reality. If you track my history, you will find I have remained focused on these goals for over fifteen years. My partner, Joe is equally dedicated, as is our entire staff to varying degrees. Your diverse knowledge and experience is something I respect very much, and that is why it is so important to me personally that we have your blessing on this most challenging undertaking.

In closing, I do want to thank you for your invitation to visit you in St. Louis. I hope when my schedule slows a bit, I can take you up on that, and would like to reciprocate and invite you to visit our facility here in Eureka Springs. In any case, I will see you in Colorado Springs this July. Thank you again for your assistance with our new foundation effort.

Sincerely,

  
Ron Landis

## The Gallery Mint seeks non-profit status and unveils museum plans.

Gallery Mint officials have announced their purchase of a 220 acre tract of land 4 miles south of Eureka Springs, Arkansas that will be home to a 40,000 square foot museum facility. Construction will soon begin on the east wing of the museum which will house GMM's current mint demonstration with public viewing area along with a gift shop, machine shop, engraving shop, and shipping department. Gallery Mint has been planning the museum since it was established in 1992.

Financing for the land has been approved through the First National Bank of Berryville. Architect Robert D. Berry of Eureka Springs will produce the working drawings of the building designed by GMM Engraver-Vice President, Ron Landis. Phase one of the project will begin soon.

So far, the small, private mint has been funding this effort entirely through the proceeds from the sales of reproductions, medals, and prototype coins produced at a small, temporary facility on a remote Ozark mountaintop. The immensity of the project has prompted co-owners Joe Rust and Ron Landis to seek non-profit status for their museum project.

The total museum, when completed, will house full scale, operational mint dioramas that will illustrate the evolution of coin making from its earliest forms through the Industrial Revolution period. Ancient hammered coins will be reproduced using primitive equipment similar to that used to create the originals over two thousand years ago.

Most of the equipment used will be reproduced from available illustrations or copied from existing artifacts and machines found in other numismatic museums around the world. The bulk of this work will be done in Gallery Mint's recently completed machine shop headed by GMM President, Joe Rust. The highlight of the museum will be a 16th century style mint powered by a large, working water wheel that

will pump bellows, drive rolling mills and other equipment. Working reproductions of Leonardo Da Vinci's planchet cutting press, Benvenuto Cellini's wedge press and screw press, are a few of the more obscure processes that can be demonstrated before public audiences. Roller milled coining and rocker press methods will also be shown in addition to the more common screw presses and edge mills that eventually became the world standard until the development of steam powered equipment.

The general public will be encouraged to make their own medal on a large drop press that can be powered and operated by small children and adults alike.

GMM's engraving department will be large enough to accommodate seminars and apprenticeships with the goal of passing on this art form that is quickly disappearing with the advent of modern technologies. Other educational activities and events will take place on the museum grounds from time to time. The museum will be large enough to accommodate small coin shows and auctions. Dealers tables will actually be built in to the museum that will allow for quick set up of a well lit bourse floor.

Coin clubs and numismatic organizations will be encouraged to set up permanent or rotating displays on numerous subjects such as primitive money, ancient coins, tokens, encased postage, hard times tokens, common U.S. and foreign coins, errors, hobo nickels, love tokens, souvenir cards, gaming chips, fractional currency, phone cards and other facets of numismatics.

Engraver Ron Landis explains, "You will most likely never see a real 1804 dollar or 1913 Liberty Head Nickel on display here. The idea is to introduce the general public to the many interesting facets of collecting that is within the means of a moderate income. In theory, the potential new collector will be inspired to begin pursuing achievable goals." The museum will also provide an on-going venue for other medallion and numismatic artists.

If successful, future goals will extend the concept of Gallery Mint Museum to other related trades, such as paper making, printing and bookbinding, providing an environment

that these historic trades can exist similar to the way Colonial Williamsburg provides a venue for historic, obsolete trades. Already, other artisans are planning on building exhibits that will add to the ambiance of the "village". The Clark and Williams company are planning a wood shop on site where they can display their collection of antique English molding planes along with their own line of hand made planes and other wood working tools. They will also use these tools to make the showcases, cabinets, and finish work in the museum.

Gallery Mint sculptor Sonny Carpenter will be employed to demonstrate stone carving. His finished work will embellish the museum grounds with sculpture, fountains, and carved architectural details.

Once the initial museum is constructed, Landis and Rust are confident the museum will be self supporting through the sales of items and modest admission fees. Depending on future success, the project will also employ other artisans such as blacksmiths, a violin maker, clock maker and a bronze foundry. The project would not only provide a venue for these trades, but in the process will create a beautiful village that is a work of art in it's own right. The "art park" is destined to become a major attraction for the resort area of Northwest Arkansas.

Engraver Ron Landis explains the decision to pursue non-profit status. "We could realize our goals eventually just the way we are going, but let's face it, we aren't getting any younger. We have lofty goals that will be rather costly and time consuming to complete. Some of our patrons have expressed an interest in helping us with cash donations, so the move to non-profit status will allow them to donate tax deductible contributions, and allow us to get to the real work we've been planning all along. This will also insure that the Gallery Mint foundation will continue to operate in accordance to the goals set forth by its founders. This will protect Gallery Mint Museum from the possibility of being spoiled by future heirs or investors that could hold personal profit above the goals of the foundation. The goal is to make Gallery, Arkansas a technical arts center that will be unique in the world. Unlike so many theme parks, Gallery will provide a relaxed

atmosphere where the creative spirit can thrive unencumbered by the selfish goals of would-be tyrants. Without these living arts, we have only artifacts. There needs to be a 'refuge' of sorts for these trades that contributed so much to our development as a civilization."



# Engraving and Die Sinking

*We have received so many requests for more information on die sinking techniques used to create our coin reproductions here at Gallery Mint, that we have put together this special supplement for your enjoyment. We hope to expand this into a small booklet that will go into more detail that will be available in the future.*

*There is so little information on the techniques used by the early mint engravers, that we at Gallery Mint have had to try to learn these techniques through the process of trial and error. As far as we can tell, these are pretty close to the standard methods used by die sinkers of the 18th and early 19th centuries.*

## The tools that make the tools

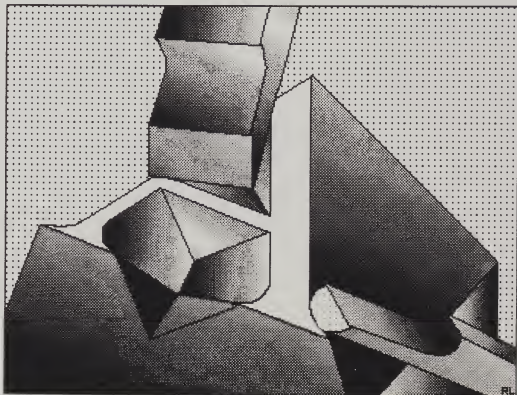
The terms "engraving" and "die sinking" are often used synonymously when referring to creating coining dies. It's easier to think about them as being two separate operations, and most likely performed by two different specialists in early mints.

*Engraving* refers to the hand carving that goes into making the master dies and all the punches for leaves, letters, and the like. Engravers use small hand held chisels called gravers (or burins) and chisel away the steel die, sculpting small portraits, eagles and the like. Stones and files are also used to smooth out the chisel marks.

The engravers make the tools that the die sinkers use to create the coining dies from.



The steel dies are held in an engraver's block, which allows the engraver to spin it around and hold the work at the best angle of attack.

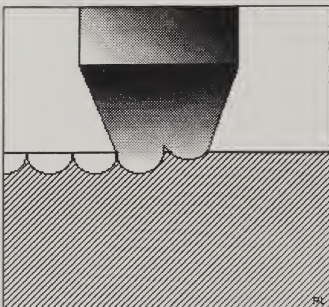


Punches are also hand carved. In this illustration, one corner of a flat graver is plunged in to cut a clean, tapered edge. A small, round point graver is used to shape serifs. Larger files can be used to shape the outside.

## Sinking beads and dentils

When sinking beaded borders or dentils, it is important to keep these as even as possible. We have experimented with several methods of sinking these, and have come up with one method that works quite well.

A punch is made that sinks two beads. One side of this punch sinks deep while the other lines up and marks center for the next bead. This works very well, providing everything is lined up correctly from the first bead, and the die sinking device keeps its adjustment after taking many hammer strokes. If an adjustment needs to be made, it will throw off the whole border causing kinks in the circle.



## Final touch up

After all the punch work is complete, the die returns to the engraver to cut in the final details. The branches in a wreath, the bar for a fraction, and the hairlines might need to be better defined at their ends.

On the very first coins of 1793, there appears to be quite a bit of hand engraving. The hair was almost all cut in by hand on the chain and wreath cents, for example. This makes for very noticeable differences in die varieties. The half cent of that year may have been completely hand cut in the working die, except the lettering and beaded border.

As time goes on, there is a gradual improvement in the consistency from die to die as hand engraving slowly disappears. And eventually, all the elements are placed with punches and patir, with little or no hand engraving done in the working dies themselves.

The placement of the these punches will vary slightly, however, and in 1836, the Mint went to a new method of producing entire dies from a single hub, minus the date, which was added using punches. Later, even the dates were incorporated into the master dies, further improving consistency.

Mint marks were punched by hand in all dies up until very recently, when it was incorporated into the hubs, thereby eliminating any hand work except for the final lapping. With a new process of single strike hubbing, the US Mint is now producing coins that are virtually free of variety created by the human hand.



## Sinking the dies - step 1

First, the main device is impressed into the die, in this case the draped bust design. A blank die is turned on the lathe to a shape that has a slight dome instead of being flat on top. This shape helps to impress the details into center of the die. The patrix die is set in the press with the blank die on the press bed. At Gallery Mint, the two pieces are aligned using a "Vee" block. In earlier days, this might've been lined up by "eyeballing."

After sinking this design in, the die is now mangled out of round, and needs to be lathe turned back to shape and faced off.



## Laying out the lettering

After the main device is impressed in the working die, and turned and lapped flat, the lettering, stars, and date is then laid out.

We use a transfer method that utilizes a copy machine to reduce the design taken from photographs of the original coins.

The early die sinkers would have laid out these patterns by first dabbing on a light sticky film of beeswax that is then dusted with talc. Then, a small dot is cut in the center of the die, and a steel compass is used to scribe in guide lines for the outer letters and stars.

The talc is then scraped away with a wood stick sharpened like a pencil to "draw" the lettering in. This leaves a pattern that can be seen easily, and helps the die sinker to lay out the proper placement of punches.

## Using the die sinker's device

After several dozen attempts to sink lettering using hand held punches, it became very apparent to us that there must be a better way. All that was needed was a simple device to hold the punch square and straight to the die.

Gallery Mint's resident machinist, Joe Rust, designed and built a device for this operation when reproducing the chain cent of 1793, and it's been in regular use ever since. Ours is not direct copy of any known device. In fact, we don't know of any illustration or artifact of this device that exists.

Craig Sholley verified the existence of such a device used in the US Mint through his discovery of a receipt dated 1793. That device was built by John Harper, a Philadelphia saw maker who made other contributions to the infant mint.

We are always discovering more ways to use this handy device. Basically, the die is held in a cup that allows the die to spin in a circle. The arm that holds the punch can be adjusted to place lettering in any diameter up to an inch and a half.

The die can also be locked so it doesn't spin, and the whole cup and die arrangement can slide back and forth in a straight line. This feature is used for placing the denomination in early large cents, for example. This straight line feature is also used to sink the master dies used to create the working edge dies. A special adaptor was machined to hold these edge masters while sinking the lettering.



## Die Sinking, cont.

It is important to note that the use of the die sinking device by no means makes the operation fool proof. Care must be taken to follow the guide lines. Sometimes the letters in the punches themselves may not be exactly centered and square to the punches, so the device may need to be readjusted to compensate for a few of these punches.

Generally, we use a two pound hammer for most lettering, and a two ounce hammer for the very small edge lettering.

Before hammering away at a working die, the die sinker takes a few practice blows into a scrap piece of steel. This way, one can get the feel of how hard to hit a particular punch. The smaller the letter, the lighter the blow to sink it. Graduated hammers of different weights would also be helpful in maintaining consistent depths.

Even within one size of lettering punches, this will vary from punch to punch. An "M" has more than twice the surface area of an "I" for example, and must be hit harder, or more times to sink it as deep as the "I" punch.

Lettering can also be tapped in a little at a time to try to avoid over sinking. A light tap at first can be used to check letter placement. If an error is made in the first placement, the letter can be repunched heavier to correct it.

## Hand held punch work

The die sinking device is not the best tool to use for every bit of punch work. When sinking the leaves of a wreath in a reverse die, for example, the punches are hand held, often at different angles, so that leaves can be overlapped.

Sometimes a few letters need to be repunched after the final lapping. If this is done in the die sinking device, it is difficult to tell if the punch is locking in to it's previous impression properly, and so generally, we do all the repunching by holding the punch by hand. Again, these punches can be tipped out of square to even the depth of letters that are heavy on one side, for example.



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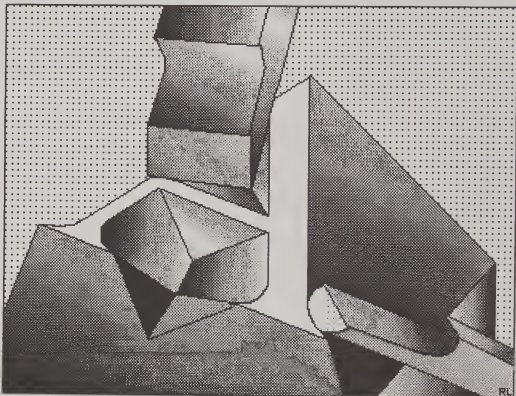
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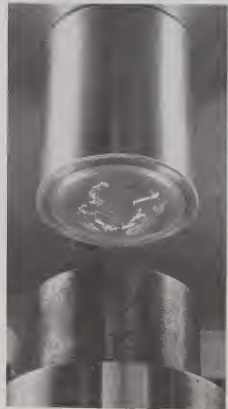


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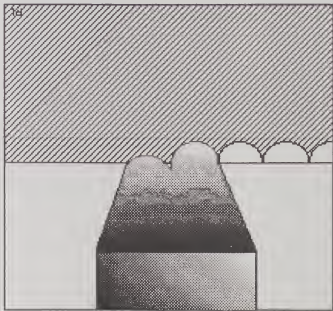
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ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Ron Landis  
Gallery Mint Museum  
P.O. Box 706  
Eureka Springs, AR 72632

May 11, 1998

Dear Mr. Landis:

What a delightful letter you wrote to me. It is exciting, practical and sincere. Regardless of my views against reproductions I realize that you have studied and practiced earlier coin making techniques and have sustained the die engraving art. We believe we can help you and still maintain our principles. We recognize difference of opinion.

I have been studying 18th century minting practices for many years. In 1992 I gave a program on planchet centering mechanisms to the Early American Coppers group. Last year I shared some of my research with Craig Sholley who has told me that for health reasons he has dropped out of the research in that field. I sent him copies of what I am sending you and restricted his publication and distribution of any of the data without my consent. I feel I should ask you to respect those same conditions as the time and difficulty to find these items has been enormous and we have not finished our research.

The first edition of the Encyclopedia Britannica (pp. 130-131 and plate CXLIV) is well known. The balance of the articles are not. I was in Mexico waiting for a friend to arrive when I wanted to kill some time and looked at his library books. I found an article on coining in the Supplement to the 4th, 5th, & 6th editions of the Encyclopedia (Vol. III, 1824, pp. 222-249, Plates LXI - LXIV, signed A.A.). This will keep both of you up all night. I then realized that revisions were probably made to prior articles. I was able to locate the American edition published in Philadelphia in 1815 and enclose it (pp. 574-581, Plates CC - CCII, signed by J.F.) which will be conflicting and fascinating. These you will read several times. Now I am hot on the trail for other articles in other editions published in London, Edinburgh and Philadelphia.

I am also sending you a drawing of a feeder machine which I as an amateur prepared recently because I am convinced that in 1787 in America a mechanical feeder of some sort was used, not a finger placement. Please give me your thoughts as to how this scheme could be refined or modified to fit in with 18th century American practices. No one has ever determined what a "close" collar is or what an "open" collar is. The word "closed" was never used and that makes a major difference in interpretation. What do you know of this? My drawing speculates as to what was an open collar.

I thank you for the reproduction of the 16 star 1796 half

dollar. It will go in my extensive falsies collection. Now if you feel you want to be nice to me you can send me your reproductions of the 1796 half cent with pole and your 1796 half cent without pole. These will fit in well with the Edwards copy of the 1796 half cent already in the collection.

I hope this part of my letter is stimulating, helpful and something new. I know you know a tremendous amount already but the detail of the items enclosed might help you in machine design, material preparation, die life, striking technique, etc.

I have enclosed ideas for the not for profit matter in a separate memo.

Thanks for listening.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Eric P. Newman', with a long horizontal flourish extending to the right.

Eric P. Newman

P.S. You sent us only Vol. 3, No. 2; Vol 4, No. 1; and Vol. 5, No. 1 of the Gallery Mint Report and might send us copies of all others for our library.

### Memo on Not-for-Profit Status

Your desire to become not-for-profit is an admirable one. As you know the government will always be looking over your shoulder and you have to file an annual PF 990 report which has a large quantity of detail. Ask your accountant or lawyer for this form.

The big danger in obtaining or sustaining not-for-profit status is doing the same thing you are now doing, namely running a business and owning the business assets. You will still have to pay income taxes on any compensation or personal benefits, I believe, if you change to not-for-profit.

What are you going to give to the not-for-profit corporation? Will it own land? Will you give your machinery, tools and library? Who else will give money to the enterprise? How will you pay the mortgage if the land is acquired?

Your suggestion to expand the scope to include a tool museum and demonstrate and teach use of tools. You have a group who wants to demonstrate tools to plane, but this is limited. Do you have leather belted machinery? Do you have printing presses? Can you make patterns for casting? Do you have ceramic moulding and burning. Will blacksmithing be shown? Will glass blowing be included? What other trades can be attracted? Once you have room you may attract all kinds of crafts, but they may want to manage their own departments.

The key is to control the project yourselves. Letting in outsiders and friends as trustees causes too much bureaucracy and too many meetings or approvals. You can have advisors galore, but don't give them any power. Don't borrow items and let them be owned or removed by others. If you rent space to others you will have problems. If you charge admission and make enough from that to expand then that may be practical.

Education has to be emphasized. School classes should be invited and allowed to participate. Manual training might be offered as part of the local school curriculum.

Will you have a library open to the public? Will you attract volunteers and if you do will they be older people with skills that may want to fill their time teaching and demonstrating.

You may be able to do most of these things without incorporating and going along as you are assuming that your net income does not rise substantially. If you can charge off research and development expense, take depreciation on buildings, and charge travel and exhibit expense then you can incorporate later. You can keep announcing your goal of becoming not-for-profit but you won't qualify for outside gifts without incorporating and qualifying. It thus may seem premature to undertake a formal status until you feel you have outside donors and their willingness to donate will create another good reason to incorporate.

You have already demonstrated you are a success and if you file for incorporation state that you have to do it to expand educationally and culturally. If the IRS turns you down at first you can correct its objections.

ANA ought to be able to write a letter to the IRS to show how successful your exhibits and demonstrations are and have been at their events and how much they are needed for education. Accomodating small coin shows and auctions in your facility is too commercial and will detract from your educational goals.

I will be glad to answer your further inquiries.

Eric P. Newman

May 1998



Mr. Eric P. Newman  
6450 Cecil Avenue  
St. Louis, MO 63105

May 15, 1998

Dear Eric,

We are very excited about the information and helpful advice you sent us. Thank you so much for your thoughtful considerations. You're right, this is keeping us up at nights. I'm especially fascinated by the foot operated planchet press in the illustrations.

I don't know if I mentioned in the previous letter that this particular time period is somewhat new to me. I am still trying to learn the subtleties of die sinking and engraving of this period. My main focus until fairly recently has been earlier methods of hammered and milled coinage. Once we get into automatic feeds and centering devices, I am somewhat in the dark. Although I am sometimes referred to being an "expert" in the field, I still consider myself to be a student. I'm sure you can attest to the fact that this is a life-long study which will continue long after we're gone. The material you've sent is very enlightening. This being your area of expertise is the main reason why I've wanted to establish a dialogue with you. We can agree to disagree on the other subject.

I will want to review this material several times over, as you've suggested. It may be a while before we get to actually making working models of this type of equipment, but wouldn't it be exciting to see a working press with feed and collar eject system as pictured in the engravings?

We can make a simpler feed system for collarless striking as you have suggested. In fact, Joe has already made a few components similar to this that we have used in our button making press. He has also made a neat collar eject system for our screw press.

By the way, I will respect your concerns about publishing this information. I realize this is your leg work that went into this, and respect your desire to finish the research before publishing it. I, myself tend to get too antsy when it comes to sharing new knowledge, and have been known to release half baked theories before they are really ready. Patience and verification are easy to forget in the excitement of the moment.

The suggestions and questions you've raised on the subject of non-profit status are the same ones we have been somewhat confused about. Most likely, we will donate all our equipment to the foundation, or sell it for a reasonable price. So far, the plan is that Joe and myself will own the land, and lease it to the foundation. Both our wills will leave the land to the foundation. This way, we can lease other parts under our real estate partnership which is separate from the foundation. That's not carved in stone, however.

We are in complete agreement about maintaining control. The board only



needs three people on it, which would give Joe and I the majority vote. However, we would like to establish an advisory committee so we can get diverse opinions and input on various aspects of the project. We would be honored if you would like to be a part of this.

We do want to emphasize education. In fact, we have already been approached by the University of Arkansas to include a course that can be offered supplemental to their current curriculum. We already do many tours for local schools and civic groups, but will be better suited for more of this once the museum is established.

The whole thing seems to be falling into place. Our attorney has mentioned there are two other groups in town trying to establish schools in weaving, ceramics, among other things. Ken Bressett mentioned his friend in Colorado Springs who is well versed in early paper making and printing that may be of assistance.

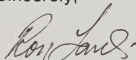
Your suggestion of opening the library to the public is good. We will donate our small but essential library which can be built upon. We plan to solicit donations in this area as well. I also like the idea of getting older, perhaps retired people to volunteer time demonstrating trades. The people who actually worked in these trades are best qualified to explain the operations of a Linotype machine, for example. I'll bet there are several people in the local area who would like to be involved in the project on a part time basis.

We also want to approach the major press manufacturers to sponsor the reproduction(s) of earlier screw presses, and rolling mills, since it relates to the history of many industrial applications. The screw presses seem to be the greatest obstacle so far. Even though we've got about fifteen of them, they are all too modern to be representative of the earlier mints.

I have enclosed two reproduction half cents. Both are of the "with pole" variety in proof and unc. I will send a no-pole repro when they become available. The unc. "no-pole" variety will have a horizontal bisecting crack just like the original. Instead of just engraving a phony crack, we actually want to try to do a more realistic depiction by attempting a 'controlled' crack in the working die. This presents interesting technical problems which we have been debating over the past several weeks. There are a few ways to go about it. Our proof version of this variety will not have the crack, being somewhat of a "fantasy" version anyway.

I am also enclosing a complete set of back issues of the Gallery Mint Report, along with some additional papers which may be of interest. I want to thank you again for your assistance, and welcome any other input you may have. If there is anything else we can do for you, please feel free to ask.

Sincerely,



Ron Landis

The Gallery Mint  
P.O. Box 706  
Eureka Springs, AR 72632  
(501) 253-5055

## ELECTROTYPE FAKES OF GALLERY MINT COPIES

**LADIES AND GENTLEMEN! STEP RIGHT UP! GET YOUR SPARK EROSION  
ELECTROTYPE COPIES OF GENUINE GALLERY MINT MUSEUM REPRODUCTION  
REPLICAS!!!**

Clifford C. Fellage

What has been considered by many to be inevitable, has finally happened. I recently purchased a collection of electrotypes and copies from a Southwest coin dealer. The collection included copies of Colonial and State coppers, and, what I at first thought to be, copies of 1703 Large Cents. These, in particular, attracted my attention as they were apparently made using high grade host coins.

An eerie feeling that I had seen these particular coins before, led me to closer examination with a 10x glass and a stronger light. Uh-huh, the coins looked familiar because the style and design of the engraving was that of Ron Landis! They were copies of Gallery Mint Museum Reproductions! I had collected all of the various die types issued by the Gallery Mint, and these were copies of some of those pieces. While at EAC '98 in Boston, I had a chance to ask Bill Noyes to photograph two of these copies, and they are presented here for your scrutiny.



The 1793 Chain Ameri. copy above is toned copper-brown and "roughed-up" a bit to simulate a circulated state. A portion of the word "COPY" is visible, positioned between "I" (AMERI.) and "U" (UNITED), and the remainder of the lettering has been effaced (scratch marks). What is not visible in the photos above, is the interesting edge of the copy. There is no evidence of seaming, the edge having been annealed and sanded. In a few areas the surface coating has fallen away, showing vertical reeding on the lead core, suggesting that the core may have been previously used to produce a more contemporary

coin copy! Spatterings of lead are scattered about both surfaces of the copy. These features on both the surfaces and the edge bring to mind many questions about the actual process utilized to produce such an interesting copy. The actual weight of this piece is 255.5 grains. The diameter is a fraction of a mm. larger than the GMM original.



The 1793 Liberty Cap copy above has also been toned a deeper copper brown. It exhibits an interesting pattern of "corrosion pits" on the upper obverse and lower reverse surfaces. When viewed as a whole the patterns appear to follow the lines produced by finger prints. The word "COPY" is clear and unaltered as it would be on the GMM original. The edge has been annealed and sanded, with sanding scratches visible in many areas. The actual weight of this piece is a whopping 321.2 grains! The diameter of this copy is that of the GMM original, from which it was taken.

At EAC '98 in Boston, I had the opportunity to show both of these copies to Harry Salyards and John Wright, and a chance to discuss the significance and potential problems that such copies might bring in the future. It was agreed by all parties that it is only a matter of time before some "artiste" produces a convincing counterfeit using GMM replicas.

The production formula appears simple: 1) take two GMM reproductions of the same variety, one coin with "COPY" obverse, one with "COPY" reverse, and make spark erosion copies of both surfaces of each; 2) select the obverse and reverse without "COPY" and use these to produce a single copy; 3) instead of a lead core, why not use copper? It melts too, doesn't it? 4) work up a simple edge lettering device for your "product" using a lettering style similar to that used on genuine U.S. Large Cents, roll the product through, and PPESTO! — a copy that would take the experts to detect! 5) use a little sandpaper, 0000 steel wool, your brass brush, a dab or two of sulfur ointment, a bit of shoe polish, a

dip or two in muriatic acid, a good amount of Dr. Black's coin darkener, a half-hour bake in the oven set at 550 degrees, and 2 hours in a rock tumbler filled with your loose pocket change! If you don't have access to a rock tumbler, try a small rough burlap bag filled with change and a few granite chips for two hours in the clothes dryer!!

All humor aside, getting the right "look" to the piece is open to all kinds of experimentation. A glance at the copies above shows that considerable "time" is easy to add, and getting the appropriate color appears successful and easily achieved. Probably, in the not too distant future we'll have the "right" formula for successfully counterfeiting early copper available on the INTERNET, along side of instructions for completing your own home-made nuclear device. Remember — the average copper collector does not consider "bead count" when trying to judge the authenticity of an early copper. I have purchased both copies of the GMM Nova Caesarea rarities which they offered — struck on pre-toned planchets, and were it not for the "COPY" struck on the reverse shield, I'd take them as mint state pieces — if I hadn't known the originals were unique.

The above is offered as food for thought, and your thoughts and comments are most welcome in the light of the altered GMM original that stumped the experts for a while recently.

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## AN OPEN LETTER TO R. TETTENHORST: VARIETIES & SUBVARIETIES

Bill Weber

We had just concluded our telephone conversation the other day when Elaine returned home with your note and thought provoking article. I hope you will remember me as one who appreciated "AAKC" - not a "DFK." The summers of my childhood - during the early and mid 1920's - were as a barefoot kid on a Salinas Valley farm well populated with free ranging chickens, cows, horses, etc., where a careless step reaped embarrassing rewards. A few EAC'ers will remember me as one who - when provided an outstanding early copper for viewing - described it as "An Ass Kickin' Coin."

Text Correction: Cohen does not **identify** his 1794 6b as a "subvariety" - nor does he use the term for 1795, 1797, or subsequent years; he uses "variety" throughout his text. I believe he **considered** the 1795 C-5b & C-6b to be subvarieties but expressed misgivings for having described the 1794's C-1b through C-6b, 1795 C-2b and 1797 C-3b/c with lower case letters, instead of providing the separate variety numbers they deserve and as Gilbert did for his 1795 No.'s 3 & 8 and 1797 G-1 & 2.

You provide compelling arguments explaining how the transition from thick to thin planchet half and large cents in 1795 may have occurred. If your theory is valid - does the following summary come reasonably close to explaining why two different years and three different die varieties were used in this "experiment"? Since the edge letters on your lightweight '94's and '95's are consistent for their time of issue I must conclude:

- a. Lightweight, lettered edge half cents began with copper stock being rolled thinner than normal to provide planchets of approximately 84 grains. Then - using 1794

Author: MIME:rgcpa@home.COM at INTERNET

Date: 6/15/98 10:56 AM

Priority: Normal

TO: coins@uni.edu at INTERNET, coinmasters@raptor.cy-net.net at INTERNET, John Kleeberg

Subject: Gallery Mint Museum

Dear friends,

I am a loyal fan of GMM. However, I am worried about the current crop of copycat crimes. Seems like there are going to be more reproductions of what GMM makes that are counterfeit, for lack of a better word. I am glad they are not completely removing the word COPY from the pieces. This will help the collector without the 30x magnifier to identify the fakes.

Now, we know that some know the secret of turning the reproduction into a low grade circulated piece. One way, is to carry it in your pocket, with coins.

I keep hearing stories about the fakes. It is more and more, everyday.

Be on the lookout for coppers that look "too good". They probably are. Buy from people you know, or who are recommended to you.

Have a nice weekend.

Roxanne :)

[Roxanne Goldberg, CPA]

Err -

Oh what a tangle web we weave . . .

gmmk



Ron Landis  
Gallery Mint Museum  
P.O. Box 706  
Eureka Springs, AR 72632  
(501)253-5055

9-9-98

Mr. Eric Newman  
6450 Cecil Ave.  
St. Louis, MO 63105

Dear Eric,

I'm sorry it's taken so long to get back to you. We're still trying to get caught up with business after our yearly ANA duties. We drove to Portland with our "mini-mint". Lovely scenery all the way through Yellowstone, Northern Idaho, and along the Colombia River. The way back took us through the redwoods of California.

Joe stayed home and built an automatic feed system for our 30 ton screw press. We hope to use this for our "educational series" of single sided reproductions we are considering producing for a wider audience.

Joe did not design this device using any historic reference, choosing to make a working production model using his own "imagineering" abilities. He chose to make it a two-stage system that would not require a long stroke to operate it.

The feeder tongs are attached to a main "carriage". When the carriage moves forward, it hits a stop, then the ram continues forward, pushing a wedge between the two rollers connected to the the tongs to release the planchet. The tongs stay locked open until it is returned to pick up the next planchet, which will happen on the down stroke of the ram. It works great, placing planchets in exactly the same spot each time. However, we haven't tried it in a real working situation yet. I am a little concerned that the front of the tongs may mushroom or bend after hitting too many "sticky" pieces off the die, and may cause it to jam eventually.

Joe wants to make a few more of these devices that be different designs, and can be used for different size pieces. Eventually, we will have at least three presses set up like this. (for half cent, cent, and half dollar sizes) Thinner pieces such as dimes and half dimes I feel would be more difficult to manage in a system like this without problems of frequent jamming.

The two sets of photos enclosed show a progression of assembly, and the other set shows stages of operation. This device can also be easily adapted to accept half cent size planchets by changing the feeder tube, and inserting small hole rings in the upper feed stage. The tongs are already set up for half cent size, but will open wide enough to handle large cent size.

I've also enclose our 1796 no-pole variety half cent copy. To make the die for this, we cut a die blank in half roughly following the shape of the crack in the original die. Then Joe pressed the two halves into a retaining ring, and then the whole thing went into a massive collar. Then, he hobbled the entire design into it, creating this three piece die. I think it is much more convincing representation of a real die crack, instead of just scratching a line in the die. I hope you like it to go with your Edwards copy.

On another note, we've had our attorney draw up the papers on our non-profit status, but haven't filed it yet. We have some other options to consider as new opportunities have arisen lately. In the mean time, we are doing what we can to get the initial excavation work done on our museum site.

I'm also busy working on a Sacagawea design for the new dollar coin. Phillip Diehl mentioned that I am on the list of invited artists, although I and others haven't received the official notice. Still plugging away at it though, and am excited about the design I have come up with and been fine tuning for weeks now.

I still haven't thought about the twisting die mechanism you mentioned in your last letter. Joe has looked at it more than I, and he is still scratching his head. Once I can get caught up a little around here, I would like to dive into the whole thing in depth, but right now now, things are a little frantic around here. Hope you keep in touch.

Best Regards,

  
Ron Landis

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Mr. Ron Landis  
P.O. Box 706  
Eureka Springs, AR 72623

September 16, 1998

Dear Ron:

Congratulations on being selected to be a Sacagawea designer. That will make you squawk for a squaw if you win it.

It doesn't take me long to respond because I just write and you design and build. Your letter of September 9, 1998 was great. The pictures are very clear.

The 1796 no pole half cent was just "too good". It will be put in with the "too bad" part of the collection. Thanks for remembering.

Joe has produced an amazing mechanical device. I have been dreaming about it and cannot sleep as I think he has done in an elaborate way what they did in the 18th century. His two step system was apparently made as a continuing action device.

A vertical fixed pin or two of them can be on the sides of the horizontal slider to stop the forward motion of the tongs. The tongs could then be opened by a further forward movement of the tong separating pusher as you are doing. The tongs stay open during striking and come back in an open position until they clear the struck piece and then join again. A track to control the opening of the tongs can have a butterfly spring clip so the tongs cannot spring together until the slider is substantially retracted. A guide path for the return motion would be necessary on each side. The tongs would have a spring to pull them together.

In order to remove the struck coin from the die the forward movement of the slider can flick the struck coin forward using a spring or two, or a brush or two which are flexible and strong. These would project from the front of the slider and flick the struck coin out of the way. The tongs would be closed when the spring or brush touched the struck coin. The opening of the tongs moves the spring, etc. out of the way of both the striking and the struck coin when the tongs return. This could solve your worry about bending or damaging the front of the slider.

This could be hand operated but that could cause a lack of coordination between the screw press and the feeder, resulting in damage to the feeder. It would be easy to have the back and forth action of the feeder attached by a rocker arm to the press so that the feeder will always be in the right position when the press comes down.

Could Joe or you make a sketch of what I am trying to explain, if I am on the right track. I just want to find the way late 18th century American minters succeeded in so much production. They could not have had complex Boulton machinery because they had no steam powered equipment.

Good luck in all your endeavors,

A handwritten signature in red ink, consisting of a stylized 'E' followed by a long, sweeping horizontal stroke that ends in a small upward flick.

Eric P. Newman

10/21/98

Telephonand Landis

Landis says <sup>his</sup> draped bust

Diam of Planchets <sup>inches</sup> 1.068 .2712 mm

~~Struck piece~~ 1.052 .2665 mm  
Diam <sup>after</sup> rimming

Diam struck { 1.115  
different { 1.113  
directions { 1.110 average 1.110  
                  { 1.105

another { 1.126  
              { 1.115  
              { 1.115

This means

~~1.110~~  
1068

$\frac{42}{1110}$   $\frac{21}{550}$

42  
550 210000  
76500  
4500  
4400  
1000

3.82%  
change



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GALLERY MINT MUSEUM  
P. O. BOX 706  
EUREKA SPRINGS, AR 72632  
501-253-5055

Hi Eric,

Ron asked that I send the enclosed to you. Any questions, please feel free to give him a call.



Cathy Cunningham  
Office Manager

/cc

GMM

P.O. BOX 706  
EUREKA SPRINGS, AR 72632

This envelope contained on 11/5/98  
letter from Cathy Cunningham  
It contained

Copper planchet for large cent reproduction  
Copper planchet for large cent repro with  
milled edge reading twice  
GALLERY MINT REPRODUCTION

Struck 1796 large cent repro with  
edge as above. The word COPY  
is not used anywhere.

Eric Newman  
6450 Cecil Ave.  
St. Louis, MO 63105

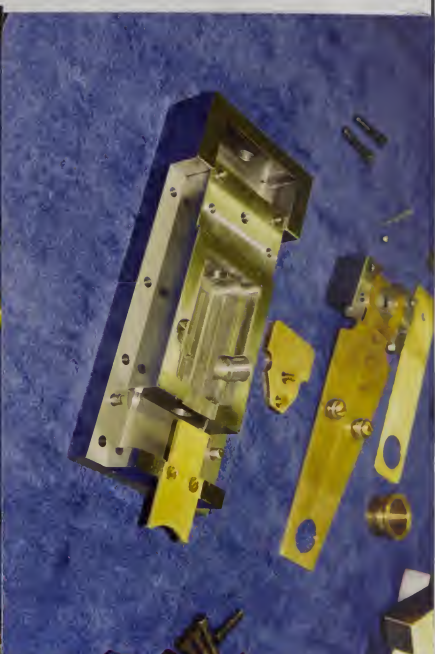
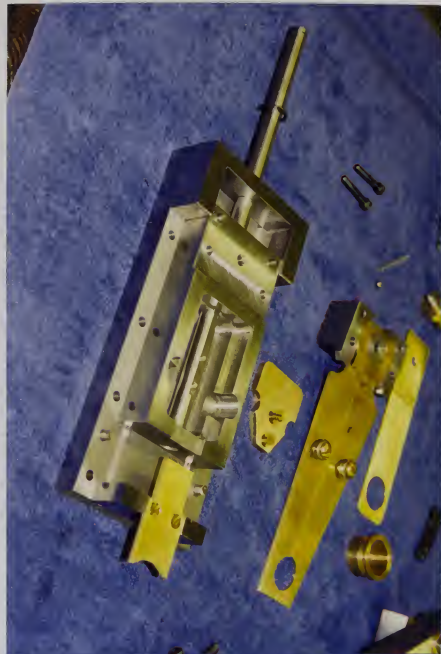
52

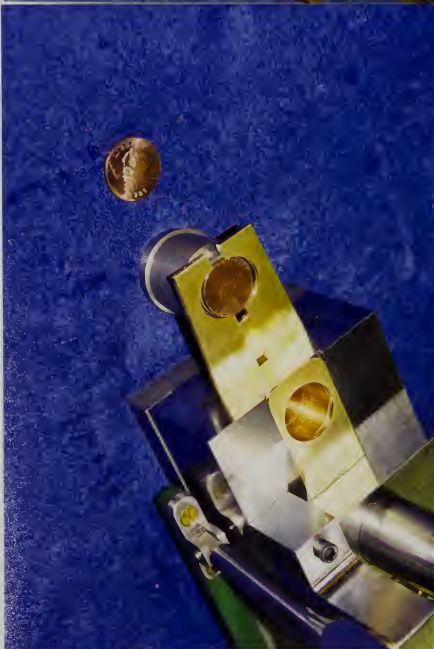
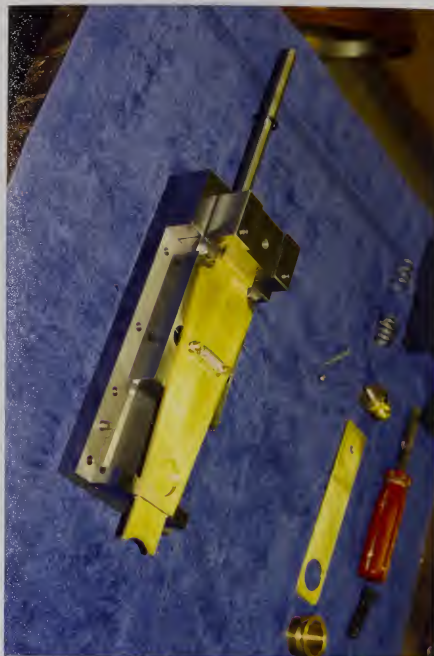
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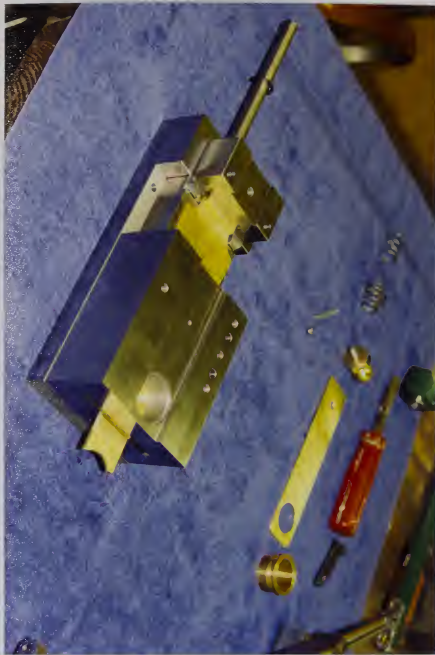
FRAGILE



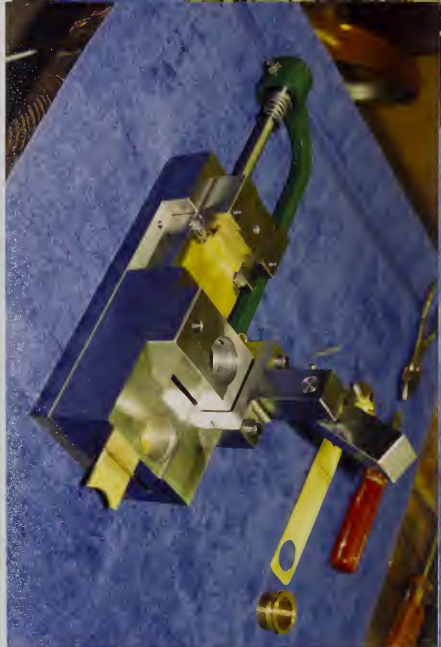
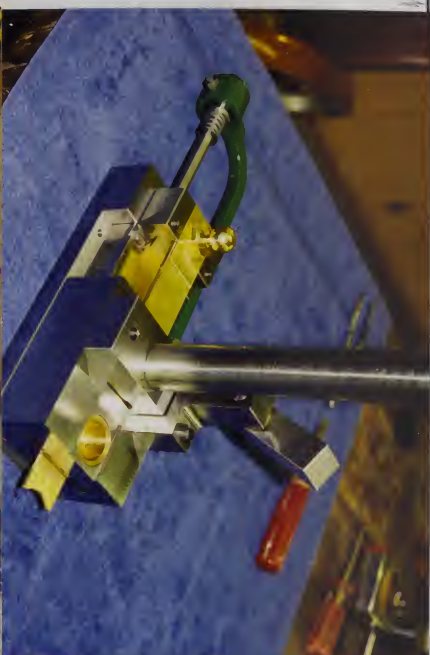














ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Ron Landis  
Gallery Mint  
P.O. Box 706  
Eureka, AR 72632

NOVEMBER 11, 1998

Dear Ron:

Thank you so much for the raw planchet, the milled edge planchet and the struck 1796 cent. They show the enlargement in diameter which I was checking to see if it was sufficient for a ring or partial ring around the die cylinder to push the struck coin off the die in those cases where die cylinder shapes were used.

On page 8 of your September 1998 Gallery Mint Report you point out that a struck coin can also stick to the upper die. Applying that situation to 18th and early 19th century planchet ejecting methods means that both dies must be cleared during ejection.

Since die stems were cylinder on cylinder during some of the period it would have been unsound to have a lower die cylinder on cylinder and an upper die beveled. Thus I conclude that the ejecting mechanism was used to remove the struck coin from whichever die it was stuck to unless it sprung off on its own. In any case the diameter of the struck coin is larger than either die face and a separately activated ring around each cylinder die can do the first part of the ejecting work.

The mechanism I have considered for ejection of the struck coin would be activated entirely by the rising motion of the upper die assembly after striking. It would first project the ring around each die (one upward, one downward) a slight distance to displace the struck coin from the die. Sometimes the struck coin might be bouncing in between or already fallen into the floor container. Then a sweeper arm (probably rotating horizontally) would pass between the die rings (just above the bottom ring for sure) to knock away the struck coin. Then the rings would retract so as not to interfere with the placement or striking of the next planchet. This would be entirely separate from the planchet feeder. The rings would be spring activated so that they would have a natural position and a displaced position on each die. The tongs of the planchet feeder would not therefore have to have a pusher or sweeper on its front to clear away the struck coin or be delayed by the struck coin removal function. The tongs would have the full time of the ram downstroke to place and release the planchet. I would be very interested in your thinking. As you can see, I am determined to determine how those mechanical geniuses accomplished their objective.

What I need from you now is a raw half cent planchet and a milled or rolled half cent planchet. You already sent the struck

1796 half cent examples, but I would like a 1796 half cent without COPY on the reverse and instead with the obverse so marked if necessary.

As I told you over the telephone there seems to be no record of the size of copper planchets ordered by the U.S. Mint from England as it merely sent samples when orders were given.

Thrive,

A handwritten signature in cursive script, appearing to read "W. H. R.", is centered below the typed name "Thrive".

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

RON LANDIS  
GALLERY HINT  
P.O. Box 788  
Eureka, AR 7263

November 13, 1998

Dear Ron:

My letter of November 11, 1998 may need more clarification. The rings I refer to may be a circular hole in a plate or a semicircular cut out in the side of a plate (possibly the open collar).

The border of the ring can have different elevations so that only part of the circumference of the ring pushes the coin out of the die.

Sincerely,



Eric P. Newman



11/14/98

To: Ron Landis

From: Eric P. Newman

Further supplementing my 11/11/98 & 11/13/98 communications I did not mention that the tongs on the planchet feeder and their opening and closing action could have been entirely eliminated if the projecting portion of the circular cut out in the collar plate for the lower die is 180 degrees or slightly less. If the collar plate on the lower die is constructed so as to spring to an upward position after striking occurs the collar plate could remain in that upward position while the semi-circular nosed feeder arm pushes the planchet against the projecting circular opening in the collar plate. Then the feeder arm retracts leaving the planchet in proper position over the lower die. The downward motion of the press ram pushes the ring collar plate below the level of the lower die before striking occurs and the ring collar plate returns by spring action when the upper die rises.

There should be no difficulty or abrasion in the ejection action as the struck coin will be lifted by the ring collar plate over almost half of its circumference leaving the struck coin at most touching the lower die at a point on the opposite side of the open part of the collar plate. The sweeper then has a loose coin to deal with.

This procedure can be the basis for the use of the term "open collar" in the early U. S. Mint comment which has mystified numismatists for so long. Eliminating the tongs solves many motion problems and makes all feeder and ejector motions very simple. The sweeper to remove struck coins could be much simpler, either having it move back and forth in a straight line motion or having rotating arms.

If I am correct Adam Eckfeldt without steam or water power solved a problem which Boulton and his team would have been jealous of. Naturally cylinder or cylinder die stems had to be shaped to make this feeder and ejecting system operational.

Feb. 9, 1795. Report of the Committee headed by Elias Boudinot to House of Representatives on the state of the Mint. 3rd Congress, 2nd session.

Excerpts are as follows:

The works consist of two rolling machines, one for hot and the other for cold metal, worked by four horses, and require five hands, constantly to attend them, while in operation. There is a third, nearly completed, to be appropriated to the smaller coinage. A drawing machine for the purpose of equalizing the strips for cutting the planchettes, and are worked by the same hands as are last mentioned. Three cutting presses for the planchettes of larger and smaller coins, which are worked by one man each. A milling machine, which is intended to be worked by the horse mill, but, at present, requires one hand. Three coin presses, with the improvement of supplying and discharging themselves by machinery. Six hands will attend three, if in one room.... A fourth, for dollars and medals, in particular, will be furnished in about three months. Two turning lathes for dies, and a boring machine for making holes in the large frames, screws for presses, stakes, rollers, and an infinite variety of instruments and tools, necessary to carry on the coinage.

+ + + + +

No work of this kind, requiring equal force and equal precision, ever having been made in this country, workmen, those expected to be obtained from Europe, by some means having failed in the different branches, were hard to get, and many, when engaged, were not masters of their business; the materials were difficult to be obtained and often proved insufficient for the force required - even bar iron, from the large size required, as well as castings, caused great delay before they could be had; often times, when the machinery was finished and set to work, it gave way, and all was to be done over again. All the tools, necessary to make the machines, were first to be made themselves. Not only the whole machinery in all its parts, but all the tools necessary for their formation have been executed at the mint. This could not be effected by an union of all the proper artizans, each a complete workman in his own department, but from necessity, was confined to the principal officer of the coining department, who could only proceed from theoretical principles, with the assistance of such workmen as could be procured, to whom most of the machines, however common in Europe, were entirely new. Add to this, that mere theoretical knowledge has produced greater complexity in the system

and of course, greater delay and expense than full practical knowledge would have found necessary.

The mints in Europe have been gradual in their improvements and have been of many years standing. This has had every difficulty to struggle with, and was to be brought to perfection at once, lest our coins should not bare a comparison with those of other nations. Those lately executed are superior to any made in Europe.

\* \* \* \* \*

It would be a very important saving to the public, as well as add great expedition to every part of the machinery, if they could be put in motion by water, or steam, instead of manual labor, or that of horses.

\* \* \* \* \*

It has also appeared to your committee that the price of copper is very fluctuating, and may so increase, as in some degree, it has done since the law for ascertaining the weight of cents, that, when coined and issued, coppersmiths may work them up in considerable advantage.

\* \* \* \* \*

The rolling machine for the large coin, will roll from twelve to fifteen thousand ounces per day; that for small coin, about half the quantity. The drawing machine, for strips, can execute, daily the produce of one rolling machine. The three cutting presses will each cut from fifteen to eighteen thousand planchettes per day, and the milling machine will also pass them through at the same time, when worked by horses; but, in the present state, will mill about ten thousand. The three coining presses, when complete will strike from eight to twelve thousand of the smaller kind of coin per day, so that, on an average, ten thousand cents, equal to one hundred dollars, may be coined in a day by each press, if all are worked.

To: Ron Landis

November 30, 1998

From: Eric P. Newman

Another installment to my last few communications on ejecting.

If a struck coin sticks to an upper die it can be easily dislodged by a fixed horizontal finger when a cylindrical neck is on the dies. The finger is in a position very close to the outside diameter of the upper die so that the upper die doesn't quite touch it in the down stroke. When the upper die rises with a struck coin in it the struck coin has acquired a larger diameter than the upper die and is flicked off by the finger hitting the projecting edge of the coin. If the struck coin does not stick to the upper die the upper die passes the flicker without any disturbance.



Gallery Mint Museum  
P.O. Box 706  
Eureka Springs, AR 72632  
(501) 253-5055

1-28-99

Mr. Eric P. Newman  
6450 Cecil Avenue  
St. Louis, MO 63105

Dear Eric,

I found these neat calipers in one of our suppliers catalogs. It is an inexpensive but accurate enough for our purposes. Being plastic, I thought it would make for a good coin caliper.

I still haven't found the time to do the illustrations for the auto feed system, but I'm thinking about it a lot. I really think this is the way it was. It seems to be the simplest, most logical approach to the problem. Nice work!

I'm still on pins and needles awaiting the final decision of Secretary Rubin. Whatever happens, I am happy that at least I gave it my best effort. I really would like to see it picked for Ken Bressett's Peace program, which is what got me into this to begin with. We'll see.

Best Regards,

Ron Landis



ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Ron Landis  
Gallery Mint  
P.O. Box 706  
Eureka Springs, AR 72632

February 8, 1999

Dear Ron:

The calipers are just what I needed. Thank you.

I favor reciprocal exchanges but when you go out of pocket specifically for me I will feel bad if you are not reimbursed. Please send me the amount to repay.

Craig Sholley thinks I am wrong in my feeder sweeper thinking, but he is basing it on 1819 machinery and I am working on 1799 plus or minus machinery. Boulton's influence must have changed everything in that interval. According to Sholley evidence of flat edges did not appear until 1816 so the close collar die was apparently not used before that in the US.

I look forward to your drawings,

I am seeking further early articles in the Encyclopedia as I do not feel I have seen all of them.

Thanks again,



Eric P. Newman

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

To: Ron Landis

February 23, 1999

From: Eric P. Newman

Your February 1999 Collector's Update featured the Fugio Cent, a coin whose die varieties I published fifty years ago. As you know I do not purchase reproductions as a matter of principle, but I would like you to send us for our reference collection two Fugios. one with COPY on one side and one with COPY on the other.

Incidentally, I am awaiting a 1796 half cent with COPY stamped on the obverse.

I will be teaching at the ANA Summer Seminar at Colorado Springs this summer and hope you will be there too. I have much to tell you.

I am seeking more mint machinery data from the 1800-1810 period and will send that to you if and when it arrives.

My Best to you.



P.S. Now the exciting part. I enclose an article on feed fingers published on October 8, 1986 in Coin World, p. 84. This is a major clue to what the open collar may have been in the early period. It is simple, accurate and makes ejecting easy and can be used without a close collar or a collar die.

P.P.S. Thank you for the replicas which are too beautiful but will find a happy home in our repro. collection.

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Mr. Ron Landis  
P.O. Box 706  
Eureka Springs, AR 72632

April 6, 1999

Dear Ron:

In my enthusiasm to find out what the planchet feeding mechanism and the open collar equipment was in the period at the U.S. Mint prior to 1828 I have shared with you my previous findings. I telephoned you to tell you that I wanted to bring you up to date and would send you more material to indicate how confusing and contradictory what has been written seems to be. A situation now appears to propose that a loose fitting solid thin collar can center a planchet, can gently control expansion, can eject the struck coin, etc. I will be interested in your comments.

The Breen Encyclopedia of 1988 includes a glossary describing "layer on", "collar die", "open collar" and "close collar". These texts are enclosed. Please note that the open collar is described as a thin plate with a perforation a little larger than the finished coin, etc. As I think about this I find it is impossible to set a blank properly with such a part. Please give me your view. On page 305 Breen describes the open collar vaguely.

Those who seem to derive data from Breen give me further difficulty. Hodder in 1992 (three enclosed portions) involves planchets larger than dies being struck using an open collar, a segmented open collar and a prevention of spreading by using an open collar. More confusion.

R. W. Julian in 1999 describes the open collar as loosely centering the planchet. In 1999 Victoria Stone of Coin World copies what Hodder wrote. These are enclosed. Repeating past writing makes it worse.

My own collar is open and my brain is off center trying to make logic out of all the above. I cannot believe what I read is sound. Help.

My best,



Eric P. Newman

To: Ron Landis  
Joe Rust

October 27, 1999

From: Eric P. Newman

I am sending you my latest book on American coin scales and mechanical counterfeit coin detectors because it is loaded with fascinating mechanical devices, their drawings, pictures and descriptions. The mechanics of the past were amazing.

I see that you are reproducing 1804 dollars and I will gladly send you an autographed copy of our 1962 book on the 1804 dollar if you don't already have it.

Now for my usual request. Please send us two proof 1804 reproduction dollars, one with "copy" on the obverse and one with "copy" on the reverse. These are for our extensive forgery, counterfeit, electro, cast, reproduction, fantasy, fake, novodel and phoney collection.

My principles keep me from purchasing these as you already know.

Keep up the good and bad work.

Greetings from your friend.

note: the book will arrive under separate cover.

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

*6450 Cecil Avenue, St. Louis, Missouri 63105*

To: Ron Landis  
Gallery Mint  
P.O. Box 706  
Eureka Springs, AK  
72632

January 6, 2000

From: Eric P. Newman

Last year I asked you for two samples of your 1804 Dollar reproductions, one with COPY stamped on the obverse, one with COPY stamped on the reverse. Nothing happened!

Now I call to your attention a republication of my most recent 1804 dollar article in COINAGE magazine for February 2000. Please read it carefully as it is different from the hype used in selling the coin. I have my principles as you know.

Have a highly successful new year and your advertising indicates you are quite a promoter.

Your steam press souvenir medal for the Philadelphia convention will add to your fame.

Best to Joe and thrive.